

GLASS

in the Collections of The Metropolitan Museum of Art



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Compiled by Jane Hayward

The Metropolitan Museum of Art, New York

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On the cover:

Detail, *View of Oyster Bay*

United States, Tiffany Studios, New York, 1905

Stained glass

H. 72¼ in. (184.8 cm.), W. 66½ in. (168.9 cm.)

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Introduction

The Metropolitan Museum of Art contains one of the largest and most comprehensive collections of glass in America. The collection is divided among eleven departments of the Museum, most of which exhibit selections of their holdings on a permanent basis.

American Decorative Arts

The collection of American glass, which totals approximately 2,050 objects, spans the nearly two hundred years from 1740 to 1920. Examples of hollow ware have been newly installed on the balcony of The Charles Engelhard Court of The American Wing, and stained glass and mosaics are shown on the ground floor of the court. The holdings of the department include free-blown table articles—many of which reveal strong Germanic influence, among them a number of South Jersey and New York State lily-pad vessels—from the mid-eighteenth through the nineteenth century, made from unrefined window and bottle glass; fine lead-glass, free-blown table-wares with applied decorative elements, based on an English tradition, from the major New England firms—the South Boston Flint Glass Factory, the Boston and Sandwich Glass Company, and the New England Glass Company—from the first half of the nineteenth century; important engraved presentation pieces (Fig. 1), notably by John Frederick Amelung, from the late eighteenth century, as well as nineteenth-century pieces from the New England Glass Company and the Christian Dorflinger factory of New York; and some fine overlay cut glass. Also found in the American holdings are a sizable body of mold-blown wares in aqua, amber, and blue, especially pattern-molded and blown, three-mold table forms; pressed glass of the lacy period (1830–45) and later pressed pattern glass (1845–1900), including several large services; fancy and art glass from the second half of the nineteenth century; stained-glass windows by John LaFarge, Frank Lloyd Wright, and Louis Comfort Tiffany; and an important glass mosaic landscape and fountain, two lamps, and an extensive collection of blown glass, all by Tiffany.

The earliest American glass acquired by the Museum, Tiffany blown glass, was donated in 1896 by Mr. and Mrs. H. O. Havemeyer, whose Fifth Avenue house had been decorated by Tiffany in the early 1890s. Later addi-

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1. Covered goblet with the arms of the city of Bremen, Germany. United States, New Bremen Glass Manufactory (1784–95), established by John Frederick Amelung (1741–98), New Bremen, Maryland, dated 1788. Free-blown glass with engraved decoration. H. (overall) 11¼ in. (28.5 cm.), Diam. (max.) 4⅞ in. (12.5 cm.). Rogers Fund, 1928 (28.52)

tions to the Metropolitan's holdings were made by the Louis Comfort Tiffany Foundation in 1951. Between 1910 and 1920 the Museum received gifts from Frederick W. Hunter, who was one of the earliest collectors of American blown glass and is known for his work on Stiegel glass. Collections that had been assembled by Dr. and Mrs. Charles W. Green, Anne du Pont Peyton, and Constance R. Brown were given in the 1940s and 1950s and formed the core of the Museum's lacy pressed-glass holdings, and in 1946 almost nine hundred pieces, mainly pressed pattern glass and art glass, were acquired through the gift of Emily Winthrop Miles.

Ancient Near Eastern Art

Of the approximately 130 objects in this collection, most are from Iran or Mesopotamia; a few are from Syria and the eastern Mediterranean world. Examples will be exhibited in the reinstalled Ancient Near Eastern galleries beginning in early 1984. The holdings, which date from the ninth century B.C. to the seventh century A.D., consist primarily of glass beads and fragments of vessels, many of which were excavated at Qasr-i Abu Nasr and Shahr-i Qumis, both in Iran, and Ctesiphon, in Iraq. There are also several glass inlays for ivory plaques from Nimrud, Iraq, and Arslan Tash, Syria. A few complete vessels—bowls, bottles, vases, cups, and a rhyton (Fig. 2)—are mainly from Iran and date from the Sasanian period (third to seventh century A.D.). A number of the pieces in the collection were excavated at Nimrud in 1958, 1959, and 1962, at Ctesiphon in 1932, and at Shahr-i Qumis in 1978.



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2. Amphora-shaped vessel with pierced base and two handles. Iran, Sasanian, 3rd–4th century A.D. Pale green glass. H. 13 in. (33.1 cm.), Diam. (max.) $4\frac{3}{8}$ in. (11.2 cm.). Fletcher Fund, 1964 (64.60.1)



Arms and Armor

This is a specialized collection devoted principally to representations of knightly saints or guardians of the Holy Sepulcher that serve as documentary or illustrative material in the field of arms and armor. The holdings include eighteen panels of stained glass dating from the thirteenth to the sixteenth century, the most important of which is on exhibition (Fig. 3). The panels came to the department through gifts made by William H. Riggs (in 1913) and Edward S. Harkness (as part of the Bashford Dean Memorial Collection in 1929), and through a Fletcher Fund purchase (in 1928). In addition there are a number of fragments of both stained glass and vessels that were excavated in Palestine in 1926–27 at the ruins of Montfort Castle and were given to the Museum in 1928 by Clarence Mackay, Archer M. Huntington, Stephen H. P. Pell, and Bashford Dean. There is also a glass French court sword from about 1770, the gift of Jean Jacques Reubell in 1926.

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3. Stained-glass window with Saint Michael and a donor. France, Angevin School, 15th century. Silver stain and grisaille paint on pot metal glass. H. 75½ in. (191.8 cm.), W. 22½ in. (57.2 cm.). Fletcher Fund, 1928 (28.84)

Egyptian Art

One of the largest and best-balanced collections in the world, the Egyptian glass holdings include some two thousand objects ranging in date from the second millennium B.C. (about 1550–1000 B.C.) to the fourth century A.D. Selections are exhibited chronologically in the department's galleries.

Among the second-millennium objects are core-formed vessels, inlay elements for jewelry or furniture, beads, pendants, earrings, small amulets, and three-dimensional figures, from the Museum's expeditions to Malkata and Lisht and from other sites such as Menshiya in Upper Egypt and the royal tombs at Thebes. Objects of first-millennium date (seventh to fourth century B.C.) include Egyptian (also called eastern Mediterranean) core-formed vessels, pieces for inlay, and small sculpture (Fig. 4). Hellenistic and Roman cast and core-formed objects (fourth century B.C. to first century A.D.) comprise core-formed, ribbon, and agate glass vessels, fragments of mosaic, plain and mosaic glass canes and plaques, pieces for inlay, beads, pendants and other elements of jewelry, Roman cast and mosaic glass wall revetments, gaming pieces, amulets, and small sculpture. Some of the objects in this group were excavated at Ain et Turba in the Kharga Oasis; many others are thought to have been located originally in a large, inlaid shrine at Dendera in Upper Egypt. Later Roman-Coptic cast or blown-glass objects (about first century B.C. to fourth century A.D.) include transparent, colorless blown-glass vessels, fragments of Roman cameo glass, and Roman decorative plaques and small sculpture, from the Fayum, Bagawat, and Ain et Turba.

In 1910, the Murch Collection of Egyptian Antiquities, containing many different types of glass objects ranging in date from the mid-second millennium B.C. to the Roman period, was acquired through the gift of Helen Miller Gould. The pieces in the Murch Collection, together with those from the bequest of Theodore M. Davis (in 1915), the Julien Gréau Collection (the gift of J. Pierpont Morgan in 1917), and the Carnarvon Collection (the gift of Edward S. Harkness in 1926), constitute the nucleus around which the Museum's Egyptian glass collection has been built. The holdings have been supplemented by departmental purchases made in Egypt (through the Rogers Fund in 1911 and 1921) and from the estate of J. Pierpont Morgan (through the Rogers Fund in 1944), and by the Egyptian expeditions of the Museum to Lisht (in 1907–34), Malkata (in 1910–20), and Ain et Turba (in 1908 and 1925). These three sites have provided the Museum with a large body of glass objects, accurately dated and with reliable provenances, that are of great interest in the history of early glass technology.



4. Statuette of the goddess Taweret (Greek: Thoueris). Egypt, Ptolemaic period, 332–30 B.C. Turquoise-blue cast glass. H. $4\frac{7}{16}$ in. (11 cm.). Gift of Edward S. Harkness, 1926 (26.7.1193)

European Sculpture and Decorative Arts

The department has a comprehensive collection of approximately 1,900 post-medieval objects that highlight the main evolution of glassmaking from the fifteenth to the nineteenth century. European tablewares (Fig. 5) constitute the most numerous holdings in the collection. The Museum's first acquisitions of European glass, in 1881, consisted of a group that had been scientifically assembled by James Jackson Jarves to illustrate all the techniques of Venetian glassmaking. Later acquisitions brought important artistic examples of Italian sixteenth-century enameled and diamond-engraved glass, and German enameled and engraved glass was obtained through the Museum's accession of one-half of the celebrated Mühsam Collection (the other half is in the Art Institute of Chicago). Spanish and German green glass (Fig. 6) is well represented by pieces that span the sixteenth to the late nineteenth century, and English and Dutch glass of all types is well represented for the eighteenth and early nineteenth centuries. A small but important group of French glass includes a sixteenth-century goblet and pieces from the Margéride.

The collection of stained glass, which numbers some 150 complete windows and panels from the early sixteenth to the late nineteenth century, is the largest holding of Renaissance glass in this country. Especially notable are two large windows and four oculi, one signed by Valentin Bousch, that come from the sixteenth-century glazing program of the choir of the Abbey of Flavigny and are now displayed in the Museum's Bastie d'Urfé Chapel. There are also twelve stained-glass panels that were painted at the end of the sixteenth century by Franz Fallenter for the Swiss cloister at Rathausen, as well as a number of panels that were painted in the first half of the sixteenth century for the cloister of the Carthusian monastery at Louvain.

Far Eastern Art

The department has a small collection of Chinese glass consisting of about one hundred objects, most of which are snuff bottles or vases. Nearly every object is from the Ch'ing dynasty (1644–1912) and is unpublished. Many of the pieces were acquired in 1891 through the bequest of the Edward C. Moore Collection to the Museum.

Greek and Roman Art

One of the most sizable and most representative collections in the world, the holdings of glass in the department exceed 2,800 objects. A selection of



5. Goblet with legend of Virgil the Sorcerer. Italy, Venetian, ca. 1475. Attributed to the workshop of Angelo Barovier (d. 1460). Free-blown glass with gilt and enameled decoration. H. 8½ in. (21.5 cm.). Gift of J. Pierpont Morgan, 1917 (17.190.730)

6. Goblet (*roemer*). Germany, late 16th century. Green glass with applied prunts and engraved decoration. H. 11¼ in. (28.6 cm.). Gift of Mrs. Samuel P. Avery, 1904 (04.24)

almost two hundred examples of more than twenty types of glass is on permanent exhibition. The types in the collection include plain blown glass; modeled unguentaria; onyx and millefiori pieces; necklaces, beads, plaques, and bracelets; Syrian lekythoi; Minoan and Mycenaean pieces; various Roman objects, among them a strigil, spoons, pipes, sewing needles, and miscellaneous vase types, including a medicine vial with a dosage inscribed; vase fragments with cut cameos; a fragment of an *opus diatretum*; mold-blown and mold-pressed heads and mold-blown objects in the shapes of animals; Jewish, painted, gilt, and engraved vessels; polygonal, lathe-turned, snake-thread, and dolphin-handled vessels; as well as vessels with applied drops or spikes. More than a dozen vessels, many of them Sidonian, are inscribed, three with the signature of Ennion.

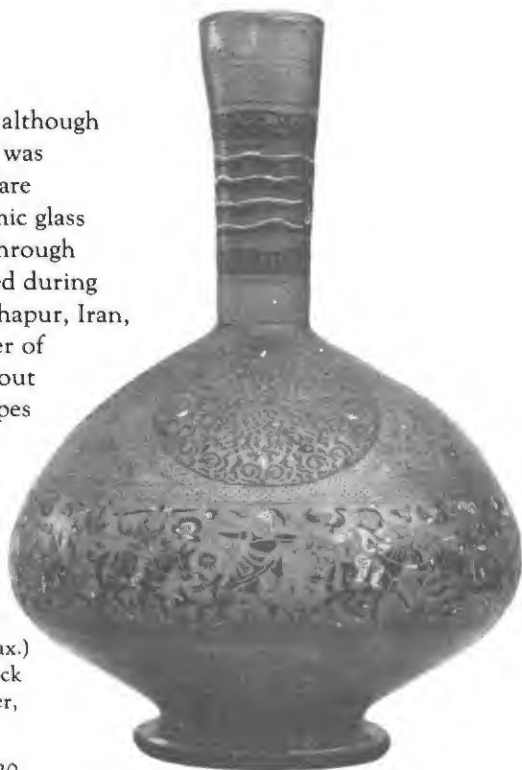
The collection owes its size and breadth to a few major gifts, bequests, and purchases made during the past century. The collection of Luigi Palma di Cesnola was purchased by the Museum in 1874 and is made up of more than 1,200 examples of plain blown glass, as well as other kinds of glass, from the first three centuries A.D. The collection of Jules Charvet, once the finest private collection in France, was given to the Museum by Henry G. Marquand in 1881. Among its almost 350 objects are dozens of examples of blown glass, burial urns, vases with applied drops, cameo glass, and millefiori bowls. The Edward C. Moore Collection contains approximately three hundred intact examples of virtually every known ancient type and more than four hundred fragments. Separate purchases in the early years of this century enriched the department's holdings, particularly of Sidonian vases and vessels with paint and reliefs. In 1915 Mary Anna Palmer Draper bequeathed more than one hundred objects, most of them standard blown-



glass vessels and bowls from Syria and some others that include jewelry, a pipe, and a strigil. Additional collections of beads and blown-glass vessels were acquired in 1915, and of those pieces from the Julien Gréau Collection that came to the Museum in 1917 through the gift of J. Pierpont Morgan, more than nine hundred remain. Other bequests and gifts include those of Mrs. H. O. Havemeyer (in 1929), Theodore M. Davis (in 1930), and Elias Kempner (in 1934). During the 1940s and 1950s millefiori objects, portrait heads, and a statuette were purchased, and in 1959 a snake-thread *trulla*, an engraved circus cup, and mold-blown inscribed cups were purchased from the Ray Winfield Smith Collection. Glass pendants and beads were added in 1968, a fourth-century phiale (Fig. 7) was acquired in 1969, and ten objects, among them fourth-century B.C. sand-core vessels and a second-century B.C. mold-pressed portrait of a woman, were bequeathed by Walter C. Baker in 1972.

Islamic Art

The Museum's first Islamic glass, although incorrectly identified at the time, was accessioned in 1881. Today there are approximately 650 pieces of Islamic glass in the collection—540 acquired through purchase or gift and 110 unearthed during the Museum's excavations at Nishapur, Iran, in the 1930s and 1940s. A number of the objects are exhibited throughout the department's galleries, and types include bottles (Fig. 8), plates, lamps, vases, bracelets, gaming pieces, weights, vials, cups, windows, perfume bottles,



7. Phiale. Greece or Persia, 4th century B.C. Molded and cut glass. Diam. (max.) $6\frac{1}{16}$ in. (15.4 cm.). Arthur Darby Nock Bequest, in memory of Gisela Richter, 1969 (69.11.6)
8. Bottle. Syria, Mamluk period, ca. 1320. Polychrome enameled and gilt glass. H. $17\frac{1}{8}$ in. (43.5 cm.). Rogers Fund, 1941 (41.150)

drinking vessels, bowls, and beads. Many kinds of glass are represented: free-blown, mold-blown, wheel-cut, tooled, millefiori, luster-painted, enameled and painted and gilded, applied, combed, marvered, scratched, pinched, stamped, plain, and colored. Objects date from the early Islamic period through the twentieth century and come from Egypt, Syria, Iran, Iraq, and India. There are several pieces that were excavated during the Museum's expeditions in the 1930s to Qasr-i Abu Nasr, Iran, and there is also some material from non-Museum excavations at Samarra and Ctesiphon, both in Iraq.

Medieval Art and The Cloisters

The Department of Medieval Art contains more than one hundred examples of vessels, decorated flat glass, and stained glass, ranging from the fourth through the fifteenth century. Exhibited in the department's galleries is a selection of all types: Early Christian flasks, jugs, vases, and beakers, as well as gold glass decorated with Christian, secular, and Jewish scenes; Frankish glass vessels, such as cups, bowls, drinking glasses, beakers, and jars; German secular glass of the late Middle Ages (thirteenth to fifteenth century), including mortars, *Krautstrunk* glasses, examples of *Stangengläser*, and beakers; and fourteenth-century Italian *verre églomisé*, comprising diptychs, a small panel, and a roundel in a monstrance of exceptional quality (Fig. 9). The bulk of the collection, including the Merovingian pieces, the Italian *verre églomisé*, and a large number of the Early Christian objects, was acquired through the gift of J. Pierpont Morgan in 1917. Much of the Early Christian gold glass was purchased through the Rogers and Fletcher Funds between 1911 and 1926. The German pieces from the Mühsam Collection were acquired through the Munsey Fund in 1927, and additions from the Ray Winfield Smith Collection were made through the Dodge Fund in 1928. Other bequests and gifts are those of Walter C. Baker, Mrs. H. O. Havemeyer, George D. Pratt (who was the most generous single donor to the stained-glass collection), Theodore M. Davis, and Mrs. Carleton S. Coon.

The medieval department's stained-glass collection, numbering 145 pieces that date from the twelfth through the fifteenth century, is the largest and most comprehensive collection of its kind in a public institution in this country. It contains panels from all the northern European countries and features figural painted and leaded glass with large-scale single figures and legendary and narrative scenes, among the most important of which is a part of the Saint Vincent window (about 1245) from the Abbey of Saint-Germain-des-Prés, Paris; decorative glass, including painted and leaded or-



9. *The Nativity*, roundel in a monstrance. Italy, Sienese, second quarter 14th century. Attributed to Simone Martini (active by 1315, d. 1344). *Verre églomisé*. Diam. 3¼ in. (8.3 cm.). Gift of J. Pierpont Morgan, 1917 (17.190.504)



10. *Playing at Quintain*, roundel. France, 15th century. Silver stain and grisaille paint on colorless glass. Diam. 8 in. (20.3 cm.). The Cloisters Collection, 1980 (1980.223.6)

namental windows and borders; and heraldic roundels that are mostly from fifteenth-century Germany.

The 180-piece glass collection of The Cloisters, with the exception of one *Krautstrunk* from about 1500, is composed entirely of stained glass, most of which is exhibited. Together with the holdings of the medieval department, this is one of the world's great stained-glass collections. Especially notable are an exceptional group of thirty-four Austrian fourteenth-century panels, the only extant complete window (about 1445) from the Carmelite church of Boppard-am-Rhein, and a group of one hundred German and Flemish fifteenth- and sixteenth-century silver-stained roundels. The collection represents all known types of medieval glazing. Figural glass shows both large-scale single figures and narrative scenes, and decorative glass consists of panels from ornamental windows and borders. There are several pieces of grisaille glass, as well as silver-stained roundels (Fig. 10) and heraldic panels. All known medieval stained-glass techniques are included, such as trace and

mat painting, silver staining, engraving, and enameling. Most of the pieces were acquired through The Cloisters purchase funds.

Robert Lehman Collection

The glass objects in this special collection number nearly one hundred pieces dating from the fifteenth to the eighteenth century. The majority of the objects are fine, decorated tablewares, either Venetian, German, or Dutch, and many display arms, either in fired or cold enamel, engraved with wheel or diamond point. Types include tazzas, plates, ewers, drinking glasses, cups, and flasks. The materials and methods of manufacture, in addition to free-blown, enameled, and gilded, are latticinio, applied decorations, and agate. Among the Venetian pieces are a fifteenth-century blue glass ewer with painted enamel, a clear glass ewer, and plates bearing the Medici arms. Outstanding is a large tazza (Fig. 11), decorated with the arms of Louis XII of France and Anne of Brittany, from a set that was probably made for their wedding in France. A double cup, bearing German arms and dated 1518, is Venetian, and a German bottle with unusual latticinio is painted with the arms of Pfalzgraf Ottheinrich of Bavaria. Among the seventeenth-century pieces are several diamond-engraved objects, as well as German drinking vessels in various shapes, including horn and boot glasses. Most of the collection was acquired by Robert Lehman in the 1950s through the Viennese-American dealer Leopold Blumka from such sources as the Rothschilds of Paris, the Taylor and Eumorphopoulos Collections of London, and Huldshinsky, Bondy, and von Aichholz of Vienna.



11. Tazza. Italy, Venetian, 1499(?).
Clear glass, with ribbed bowl and
enameled dot and gilt decoration.
H. 8 $\frac{3}{4}$ in. (22 cm.).
Robert Lehman Collection, 1975
(1975.1.1194)

Twentieth Century Art

The department's glass holdings, which total about two hundred works spanning the turn of the century to the present, were acquired during two major phases of Museum collecting activity in the field of modern decorative arts. The first began in 1922 when Edward C. Moore, Jr., provided a fund for the purpose of making purchases; the second began in 1970, at a time when making acquisitions in the applied arts became an integral part of the Museum's ongoing efforts to develop its modern collection under the aegis of the newly formed Department of Twentieth Century Art.

The Moore gift was used brilliantly in the 1920s by the curator Joseph Breck to assemble the nucleus of the Museum's renowned Art Deco holdings, which feature masterworks by the Fauvist painter-turned-glassmaker Maurice Marinot, glassware designed by René Lalique, *pâte-de-verre* vessels by François-Émile Décorchemont, engraved glass by the Swedish firm of



12. Detail of the mural from the Grand Salon of the liner *Normandie*, depicting the history of navigation. France, 1934. Designed by Jean Dupas (1882-1964); executed by Charles Champigneulle. Reverse painting on glass, with gold and silver leaf. H. (each panel) 48 in. (122 cm.), W. (panels vary) approximately 30 in. (76 cm.). Gift of Dr. and Mrs. Irwin R. Berman, 1976 (1976.414.3)



13. *Amber Crested Form*. United States, 1976. Harvey Littleton (b. 1922). Blown glass. H. 16½ in. (42 cm.). Gift of William D. and Rose D. Barker, 1978 (1978.438)

Orrefors, and vases by the Austrian firm of J. & L. Lobmeyr (including two that were purchased directly from the 1925 International Exposition in Paris). The monumental Art Deco glass mural from the Grand Salon of the liner *Normandie* (Fig. 12), now installed in the department's galleries, was the gift of Dr. and Mrs. Irwin R. Berman in 1976.

Representation of the Art Nouveau style is the area of the department's glass collection that is most in need of strengthening. There are few examples of the work of either Emile Gallé or the Daum brothers, Auguste and Antonin, although there are several Art Nouveau rarities, such as *pâte-de-verre* cups by Albert-Louis Dammouse and glass perfume bottles by the goldsmith Lucien Gaillard.

The collection of twentieth-century objects was augmented during the late 1930s and the 1950s when a group of Steuben glasswares that included Sidney Waugh's *Gazelle Bowl* was donated. The vitality of the Studio Glass Movement, which began in 1962, is reflected in a growing number of acquisitions, among them Harvey Littleton's *Amber Crested Form* (Fig. 13) and works by Dominick Labino, Dale Chihuly, Tom Patti, and other outstanding young artists.

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